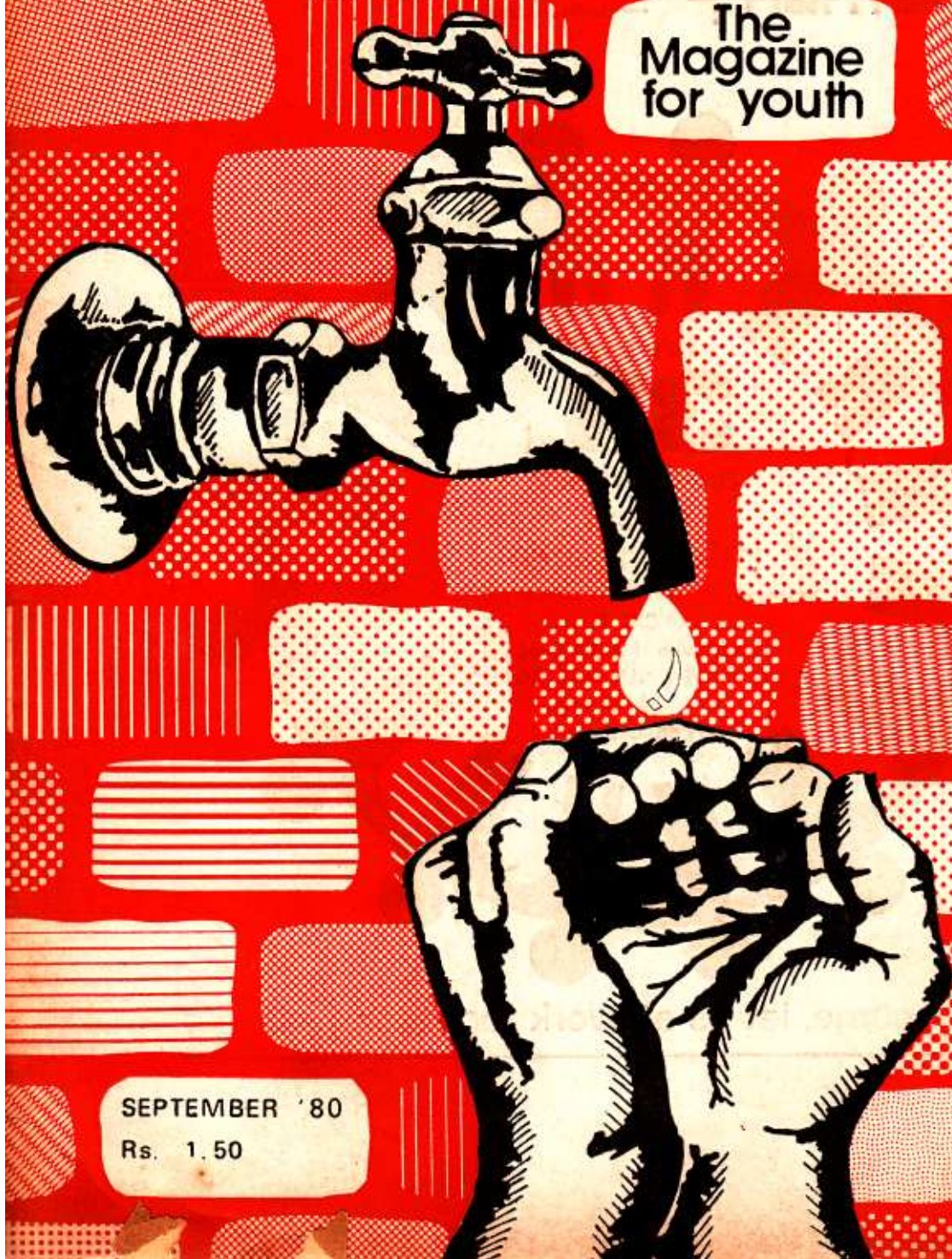


SUNSHINE

The
Magazine
for youth



SEPTEMBER '80

Rs. 1.50

sunshine

YOUTH MONTHLY WITH A WORLD VIEW
FOUNDED IN 1954

VOL. 27 NO. 2

SEPTEMBER 1980

PURPOSE

This Asian Youth Monthly is sponsored by the Children's Sunshine Concerns, a registered Non-profit educational Public Trust organized to ensure the all-round welfare of youth and to promote international understanding. SUNSHINE, founded in 1954, aims at fostering among boys and girls, 12-17, a democratic attitude, the service-above-self ideal, a sense of national unity and a world outlook. It also provides them with general knowledge, citizenship training, hints on efficiency and growing up, and appealing English language practice—all the pleasant way. It seeks to serve their age-equals abroad as a dependable bridge of friendship, and to meet the needs and interests of youth everywhere by giving them literature that is educative, edifying and entertaining.

FOUNDER-EDITOR

Dr. G. S. Krishnappa (1898-1967)

One-time Principal, Govt. Teachers' College, Belgaum; Educ. Attache, Indian Embassy, U.S.A.; Inspector of European Schools, Bombay State; Prof. of Education, Kolhapur & Mysore. Author of *Pathways to Prose and Poetry*, *Citizenship Training in School*, *The Rural Community and the School*.

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OUR COVER

Our artist has symbolized your ideas on the pressing need for Conservation in our daily lives. See p. 6.

September 1980

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A NEW BIRTH

We have been amazed at the way our readers have reacted to the August editorial. Within days of the magazine's appearance, we have received postcards and letters from our readers pleading that **their** SUNSHINE should not be taken away from them. Most of them referred to our financial problem and offered to pay more for their subscription if that was necessary to keep SUNSHINE coming. (However, we do not want to do that). Thank you, readers for your generous support! All of the SUNSHINE staff have been very encouraged by your warm and enthusiastic letters.

Meanwhile, we, too, at SUNSHINE are looking into ways of extending SUNSHINE's life. One friend has suggested that SUNSHINE should carry more paid advertisements. This is something which we can do **with your help**. Here is how you can help:

1. Speak to your parents; show them this editorial; is there anyone in your family or someone whom they know who is in business? Can your parents persuade them to give SUNSHINE an advertisement (Rs. 225 for $\frac{1}{2}$ page; Rs. 390 for a full page)? It is a well-known fact that advertisements form the major financial support for any magazine. However, it has been difficult getting ads for SUNSHINE since we are a children's educational magazine. So, we need as many advertisements as possible with **your help**.

Please write to the Editor, Mrs. Veronica Krishnayya if you want some literature to give to the advertiser.

2. EACH ONE GET ONE—if each subscriber can get one more subscriber to SUNSHINE, we can double our circulation. Persuade your school friends and companions to get their own copy. The price is not high, as you well know.

3. Show this editorial to your School Principal and/or Class Teacher. Tell them how SUNSHINE has helped you and what it means to you. Speak to them about using SUNSHINE as an extra Reader in Classes VI to IX. Many schools do this, presently, and that would mean 100 subscriptions or more right there!

All readers who help us in getting advertisements and/or new subscriptions will have their names announced in SUNSHINE's **Roll of Honour** which will be printed in our JANUARY 1981 issue.

Well, there it is... We said last month that a miracle could save SUNSHINE. However, miracles need help to happen! Will you be one of the helpers?

— J. G. K.
Hon. Secretary

Here are ideas that some of our readers have suggested in response to the Conservation Contest that appeared in the April/May '80 issue. We hope that all of you will absorb some of these ideas and persevere to use them in your daily lives.



Conservation...

We Can

- * walk if we want to go shopping instead of going by car or motor bike. Thus, petrol can be saved; also walking is good exercise.
- * switch off unnecessary fans, iron, T. V., lights, etc.
- * walk more and ride less conserving fuel for vehicles (Bicycles are fine).
- * conserve electricity by keeping the ventilators open to get fresh air and adequate light.
- * conserve electricity by tapping at the door, instead of ringing the door bell.
- * turn off a radio to which no one is listening.
- * refrain from turning on the television unnecessarily. Also, why waste electricity by playing a cassette or record when you are reading or doing some other work?
- * refrain from going for unnecessary joy-rides in your vehicle.



- * try not to pluck fruits and flowers unnecessarily.
- * plant as many plants as possible and take good care of them.
- * refrain from breaking branches off trees, and uprooting plants.
- * use the dead leaves which fall off the trees as manure.
- * stop cutting trees unnecessarily.
- * throw garbage and other organic matter in a pit, for decaying, to be later used as manure.

- * conserve paper by doing rough work on slates.
- * use the blank pages of our old notebooks.
- * refrain from wasting paper by unnecessarily using it for scribbling or making paper boats and aeroplanes.

- * try not to waste food. Feed an animal or a poor person with the excess food.
- * refrain from wasting and throwing away left-overs. There are millions on this earth who do not have even one square meal a day. We can afford to give our extra food or left-overs to them instead of throwing away the food. We can in this way help them to live.
- * when cooking, always remember to use wide but shallow vessels so that they cover the flame completely and save fuel.
- * use less water for boiling vegetables so that fuel is not wasted.
- * while cooking, light the stove or gas range only after finishing preparation of the food.



...What We Can Do

* share your ideas
of conservation
with others

**I believe in
conserving
energy!**



saveEnergy

- * refrain from collecting or stealing birds' eggs and breaking their nests.
- * try not to harm animals and insects by throwing stones at them.
- * try to stop animals like cows and buffaloes from entering other person's gardens and prevent the damage caused by these animals to the plants and trees.
- * turn off a running tap that you see on the road, or if you can't, report it to the Municipal authorities so they can take necessary action.
- * close a running tap.
- * refrain from using excess water to wash clothes.
- * keep our surroundings clean. Dirty surroundings help to breed mosquitoes, flies, etc. These insects spread diseases and destroy man as well as animal.
- * conserve things of our daily use in view of the price rise nowadays. E.g. instead of throwing away orange peels, we can make marmalade from them.
- * refrain from killing birds like crows and vultures. Even though they appear to be ugly, they do a tremendous job of keeping the environment clean of dead and decayed things.

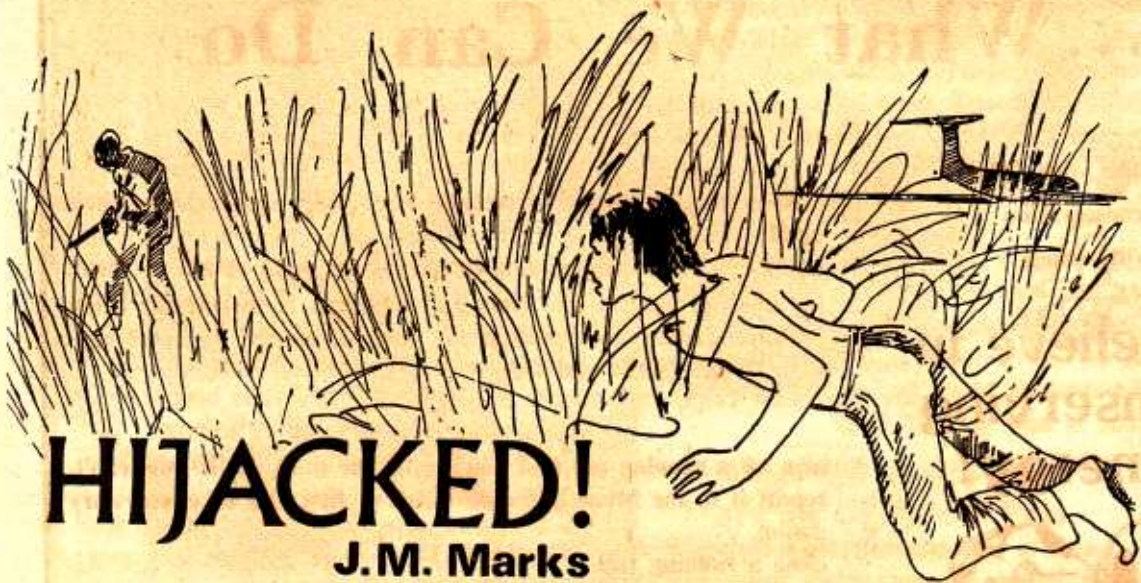
Serial Story—III

The Story So Far:

Fourteen-year-old, English boy Jason Wright is on vacation in Hong Kong where his father is working. During the holidays Jason trains very strenuously, since he has taken swimming very seriously. He returns to school in England a week earlier than other students because he wants to try out for the swimming Championship. On the plane, which is filled with a variety of nationalities, Jason is asked to keep an eye

on two small children who are travelling alone. Before the aircraft reaches Bangkok, the Captain announces that the plane has been hijacked. It is clear that the three Japanese on board are the hijackers. They force the pilot at knife point to re-route the plane. As the plane crash lands, three passengers, in a fit of desperation, attacked the hijackers; unfortunately, the latter are too swift. The passengers are overpowered and sustain serious injuries.

Now read on



The door bolts were pulled, the handle jerked open and, at a brief word, one of the hijackers leapt the ten feet down to the shallow water like a cat, then splashed his way under the fuselage. The other two returned to their seats where they sat staring stonily at any passenger who turned his head to look. A steward got up and began to edge his way towards the two injured men but a blade lifted and he sat down again.

From where he sat Jason could see a patch

of sandy shore sloping gently up to a line of palms, with beyond them tall, pale green bushes edging the forest. The hijacker who had jumped down was still invisible, but Jason heard him call, and a second man jumped down to help him. Behind Jason a steward muttered: "They're at the after luggage bay." There was a scraping, the clang of a metal hatch door swinging open and a moment or two later a hijacker ran forward under the wing holding a sub-machine-gun and two

green-painted grenades. He returned empty-handed, disappeared under the fuselage again, reappeared with another sub-machine-gun under his arm and signalled to the man with the painted face. He leapt down and was given this weapon and a grenade, and the others joined him in taping explosives under the fuel tanks.

"Quick—" The bar-steward and Sue sprang to deal with the injured. At the same time the forward door opened and the half-dozen first-class passengers filed in, followed by Captain Chisholm and the flight crew.

"Captain—along here, Sir!" The bar-steward waved urgently, and the Captain ran to him and stared at the two men on the deck and then at the steward. "They had a go, Sir," he explained, "and there's one worse, lying in the galley."

"When did this happen?"

"Just as we switched off. One of them shouted, and then they charged down." The steward told what he had seen of the flight, and Captain Chisholm pushed into the galley and knelt among the bloodstained crockery to undo the injured man's shirt. "Puncture wound," he said grimly, "deep, and in a bad place." He looked up into the steward's anxious face. "We must get him out of this. If he lies there much longer, he'll bleed into his lungs and choke."

"But where, Sir? There's not a lot of room in the cabin, now, with everyone pushed into just this one!"

"We'll have to get the injured down into the shade of that wing, where there's room and a bit of breeze. I'll let those Japs know." He leant out of the open passenger door and waved down at the hijackers. Two were crouched at a big transistor radio, its aerial fully extended, but the third man, with a word to the others, raised his sub-machine-gun. The Captain gestured back to the galley, indicating that the injured should be laid out under the wing. The Japanese made no move and the steward said: "I'll get down there, sir; we'll have to lower them slowly." He sat on the deck, ready to push himself out, and the muzzle of the

sub-machine-gun swung towards him. He paused. "They don't understand, Sir."

"They understand, all right. Come back from there."

The first two men were groaning and beginning to stir, and the Captain examined them. "We must clear the last three rows of seats for them. Sue, get out the medical chest, will you—and you other first-aiders do all you can for them. I want them watched continually. They weren't very wise, but they did it for all of us."

Jason looked out of the window once more, then sank back in his seat. No one could cross that stretch of sand unscathed, not the fastest runner. It seemed that there was nothing to be done but to possess themselves in patience, hope that they would soon be discovered and trust that the hijackers' demands be quickly met.



Captain Chisholm strode along the gangway and held up his hands for silence.

"We've been hijacked by some pretty determined people," he said. "You've all seen what happened to three passengers who tried to take them on. First of all, I want to make it clear that nothing else like this is tried without my express authority. Is that understood?" He looked around and several of the men nodded. "Now, these people have not identified themselves, and I'm not going to speculate as to

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SCRIPT AND SCENARIO

or

WOULD YOU RATHER READ THE BOOK

OR

SEE THE MOVIE?

by
MYRON J. PEREIRA

Any School-teacher can vouch for the following:

Scene: a classroom. The teacher is doing a text in literature. She asks, "How many of you have read Dickens' *A Tale of Two Cities*?"

Pause. Then three or four voices together, "Oh, miss. We've seen the picture!"

(Repeat the same scene using Robert Louis Stevenson, William Shakespeare or Alistair McLean)



More and more of us are reading less and less today. And not just school-children, adults too. A recent article in a well-known newspaper complained that most educated Indians do not read. But this is true not just of Indians but of many Europeans and Americans as well. We scan the newspapers every morning. We scan the scores of magazines which stock our footpath every evening. But magazines are bought not to be read but to be looked at!—that's why they have so many glossy pictures of pretty girls! We travel back and forth in a city, our eyes taking in the signboards, the hoardings, the shop-windows, and the glamorous neon signs. And always, everywhere, the huge movie ads beam down on us—those Hindi movies with such big faces and so few words.

Yes, indeed: we do read less and we look more, whether at picture-magazines, comic-books, posters, cinema or television. This might seem a strange statement to make to readers who spend ten or more years in school largely reading, writing and studying printed

words, nevertheless we must not underestimate the influence of the audio-visual culture upon our lives. And in large measure this audio-visual culture has been shaped by the cinema.

So, in this article—the fourth in our series on Understanding Cinema—we'll say a few words on the audio-visual environment which is so taken for granted by us, and illustrate how words are turned into images for cinema. In other words, we'll try to show how a script-writer functions in making a film.

An Audio-Visual Environment

Remember that quip from Confucius from a while ago?—"a picture is worth a thousand words?" For centuries in mankind's history this was absolutely true. A picture was worth more than a thousand printed words—because in times gone by there were no books.

Indeed, we take literacy so much for granted that we forget that for most civilizations (including our own) men did not know how to read or write—and they didn't regret it either! For education didn't come through the three R's in school, but through **seeing, listening and doing** at home and at the workplace. Again, in every community there'd be one place where the family would gather at leisure, to meet friends and to be entertained. Today, such a place would probably be a movie theatre. In times gone by a place like that was the temple (or in Europe, the cathedral). It was here that crowds gathered to watch dramas being performed, song-recitals being given, and social rituals being enacted. Walking the lengthy temple corridors, and looking at the murals and carvings, one picked up a lot about Ram and Sita, Shiva and Kali, and about rakshasas, asuras, nandis, and nagas. So a lot of history, religion and culture seeped into one's being. And all this was accomplished through using no written word whatever! There was a world of pageantry here, of lived

emotion and of close group feeling; and all this educated our ancestors.

Today, thanks to various electronic devices, we have re-fashioned (in a sense) the 'village' environment of the past. In a village, everyone knows everyone else and everybody is within instant reach. Now, because of TV, everyone—even the most distant leaders—are brought into our homes, and the telephone (rather than letter-writing) brings people into even more immediate reach. But most of all we are continually educated—or is it 'ad-ucated'—by the blitz of posters, hoardings, pictures and photos we are exposed to continually? And where still pictures leave off, the movies begin. Their's is a whole system of 'education' telling us ever so subtly how to dress, how to kill, how to act wealthy and how to avoid poverty, how to speak, sing, laugh, cry, fight, work, play. Every movie, be it feature, documentary, ad-film or cartoon, casts a magic spell upon us. There's a world of pageantry here, of emotional peaks and depths, and of intense feeling shared by the silent mass in the movie theatre.

Audio-visual language is a world without printed words.

For books—printed stuff in whatever form—are very very different. Books are difficult to read because reading itself is an art mastered only after much perseverance. Reading calls for grasp of language, for intellectual application, and most of all for silence. Reading is a thing you do alone by yourself. But in our day we are rarely all by ourselves. There are always people interrupting our silence. There is always the transistor.

Of course this doesn't mean that the printed page will disappear altogether. Books will always be with us, but precisely because there are other means of communication, information and entertainment open to us today, we have begun to rely less and less on books. For compared with print, pictures are much easier to grasp and assimilate. And movies even much more so! So quite truly, how many of us would

 over

rather read the novel than go to see the movie? We know quite a few novels which have been turned into successful movies: how many films can you count which have been made into best-selling books?

And this brings us to the second part of our article: let's explore briefly how books are turned into films, how printed words are changed into images, how ideas and concepts are transformed into something visual. This is principally the task of the **script-writer**.

How The Script-Writer Works

After the director, the script-writer is certainly the most important person in the production of a film. (This is why many directors either write their own scripts, or supervise the scripting of their productions minutely.) For the script-writer's task is to present a concept **in visual form**.

Visual form in the cinema means what the camera sees. Accordingly, the script-writer's mind must take on the eye of the camera which observes, narrates and judges the sequence of scenes and the characters therein. We can sum this up in one word: the camera **reveals**. Writers, in the course of their work, argue, persuade, discuss, prove. The camera does none of these. The camera reveals. And the skillful script-writer who thinks and feels visually knows exactly how and when to reveal...


Let's put this more simply: a script-writer may be called upon to write a script for a variety of films. It all depends on the kind of **film** and the skill of the script-writer. Generally, **narrative passages** are easiest to depict: journeys, conversations, arguments, fights. **Exposi-**

tory passages are more difficult, e.g. the camera pans a dam-site; a village hit by floods; a chemistry experiment. Usually, documentary-scripting has a lot of exposition or demonstration, and this is why most people find that they are less interesting to follow. Most difficult of all to translate into visuals are **reflective moods**. Here the script-writer can suggest gesture and reaction which reveals an internal state of mind, or he may put in appropriate music or a colour pattern which reveals the inner meaning of a scene.

Here's an example to illustrate what we've just said. We're going to take an ordinary narrative passage (in this case from the Bible), and break it up into a script. All the while we'll try to **think visually**, to put down words which will help the composition of the pictures. But first, the passage:

Early in the morning Jesus came again to the temple. All the people came to him and he sat down and taught them. The scribes and the Pharisees brought a woman who had been caught in adultery, and placing her in the midst, they said to him, 'Teacher, this woman has been caught in the act of adultery. Now in the law Moses commanded us to stone such. What do you say about her?' This they said to test him that they might have some charge to bring against him. Jesus bent down and wrote with his finger on the ground...

We have all the ingredients here of drama: firstly, there's a conflict situation between one man and a hostile crowd. Even more, it's a struggle over a woman, and feminine interest is a very important factor in building up a good plot. So in scripting this passage for the camera, the writer wants to get maximum effect from the situation, the characters, their dialogue and their unrevealed intentions. Here's one way his imagination might work:

| Shot No. | Camera | Sound/Dialogue |
|----------|--|--|
| 1. | The camera slowly moves in from above on a scene in the Temple courtyard. It pans the walls, the buildings, the people hurrying to and fro or standing in small knots, and very gradually zooms in on a small group gathered around a figure in white. (LONG-SHOT) | FADE IN incidental music very soft. FADE OUT. FADE IN low hubbub of crowd. |
| 2. | LONG-SHOT of people in outer ring of crowd. Tight. | FADE UP hubbub. Voices OFF-CAMERA: "Get her along, quick!" "This side, this side!" "There he is! There, there!" "Get the woman! Bring her here. . ." |
| 3. | The camera moves closer (MID-SHOT) People in crowd make way, shock, surprise and curiosity on their faces. | Voices, OFF-CAMERA: "Make way there! Make way!" "Where is Jesus the Rabbi?" "There he is, the Rabbi!" |
| 4. | Jesus stands in the centre of frame (MID-SHOT), calm and relaxed. People around him curious, excited. | "Teacher!! We've got a case for you!" (laughs, sneers, whistles) |
| 5. | FIRST PHARISEE: "What do you say to this, Jesus of Nazareth?" SECOND and THIRD PHARISEE (together): "Yeah, decide now, c'mon. On the spot!" | Cut to MID-SHOT of Pharisees and scribes. They look imposing, shrewd and calculating. |
| 6. | Camera pulls out to reveal a woman, hair dishevelled, downcast, ashamed. | FIRST PHARISEE: "We've just caught this woman—this slut—in the very act of adultery (jabs finger at her) —" |
| 7. | Cut to Pharisee, arrogant | FIRST PHARISEE: "What do you say, Jesus of Nazareth? Moses says, 'Stone her!' What do you say?" |
| 8. | Cut to Jesus, calm. Eyes lowered. | (and so on . . .)  over |

Notice the script-writer often takes liberties with the text in introducing extra characters, different situations or changed dialogue; or on the contrary, cutting off dialogue and dropping character. This is frequently a source of annoyance to bookish critics, who ask, "why did he have to change the novel so much?" The answer is simple: the film is not a book, and its rules are quite different. One shouldn't judge the film on how slavishly it has followed the book. Rather, one should enquire, "Is the film true to itself? Is its portrayal of character consistent? Is the handling of a situation true-to-life? And most of all, was the visual presentation dramatic, alive? Or was it stagey and implausible?"

"The secret of good camerawork," a well-

known photographer once told me "lies in two words: **Think visually.**" He then went on to show me his notebooks and sketches where he had painstakingly written down and drawn the kind of ideals he went out later and photographed. "If it isn't in your head," he added, "it won't be in the photo."

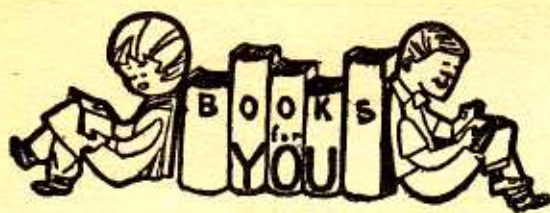
And that about sums it up, we feel. It's good to remember that although most of us by far would rather see the movie than read the book—visual language will always have that edge over printed words—still, if it weren't put down on paper, concrete and articulated in print, very few ideas would ever be represented visually, anyway. And that's why printed words—books, if you wish—will always stimulate the making of cinema.

Next Month:

HOW TO CONDUCT A CINE-FORUM

THINGS TO DO

1. Cut out a comic strip. Choose a sequence of about six to nine squares, preferably. Write down in paragraph form and in descriptive style the narrative before you in pictures.
What is the difference?
2. Cut out and paste a series of advertisements in your scrapbook. We suggest that you choose ads on the same theme (e.g. tooth-paste, sarees, airlines, etc.) Compare the ads among themselves and note down the kind of 'message' they send you, the viewer. Does that message have to do with buying something? Does it affect the way you think and feel about yourself and other people?
How?
3. Either complete the story we began in the article by putting the whole episode into script form, (see your Bible: John's Gospel chapter 8), or choose any story/passage from a novel you have read. Put it into script form, ie. into two columns, for camera and dialogue, as done in the article.



CHIMPU BOOKS published by P. C. Manaktala for India Book House Publishing Company, Bombay;

Learning To Read Books 1 and 2; 24 Pages; Rs. 5 each

See The Difference Books 1 and 2; 16 Pages; Rs. 4 and Rs. 3.75 respectively

Meet Numbers 1 and 20; 16 Pages; Rs. 4.

Plus One; 16 Pages; Rs. 4

Minus One; 16 Pages; Rs. 4

The **Chimpu** series are for the under-7 age group. Your little brothers and sisters might enjoy these colourful, attractively illustrated books. We do think, however, that if there was an educationist to advise and supervise the text-writers and illustrators, the books might be far more useful as learning tools.

BIOLOGICAL CLOCKS by Manorama Jafa; Publications Division, New Delhi; 23 pages; Rs. 9.25.

This small book of 23 pages is priced at Rs. 9.25. The Publications Division has gone to the trouble of giving it a hard binding, too. If you expect some startling facts or remarkable insights, you will be disappointed. The author mentions a number of examples of birds, animals and plants which do things at a particular time of day or year. Except for the phrase 'biological clock', however, no explanation is offered. The author has included four pages of photographs, including two of the 'touch-me-not' plant with leaves open and closed. What this has to do with biological clocks is not clear.

September 1980

MODERN SCIENCE (Indian Edition)— Books 1 to 5; Oxford University Press; Bombay;

Modern Science Book 1; 64 pages; Rs. 6/-

Modern Science Book 2; 64 pages; Rs. 6.25

Modern Science Book 3; 64 pages; Rs. 7/-

Modern Science Book 4; 64 pages; Rs. 7.75

Modern Science Book 5; 72 pages; Rs. 8/-

These five books for Stds I-V are printed in Singapore, but the Indian edition has been carefully edited to include only plants and animals, etc. which are commonly found in India. Each book provides an excellent basis for a relevant, up-to-date general science course for the particular age group it is aimed at.

The series very skillfully presents living systems, their life cycle and their essential characteristics. It covers plants, birds, fish and animals. It gives an introduction to human diseases and to biology. Book V introduces the elements of physics.

The text is well written and fully illustrated in colour; each page is enough for a 40-minute class and there are many simple experiments and project suggestions throughout. If your school does not already use **Modern Science** as a text-book, we definitely recommend that you buy these books for yourselves. They are excellent value for the low cost.

TALES OF BIRBAL by Eunice de Souza; India Book House; Bombay; 64 Pages; Rs. 15/-

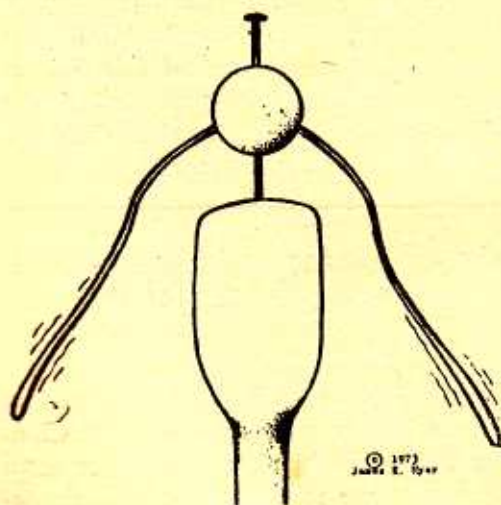
A lovely looking book—hard cover and in sumptuous colour with splendid illustrations by the well-known Manjula. The stories about Akbar's favourite minister are absolutely delightful and very well retold. We hope to see more books for children by this author.

It is a good book to present to your upto 12-year-old friends.

SPIN BALANCE

Directions

Stick a long nail or a long, sharp pencil through a piece of styrofoam and then stick forks into opposite sides as shown so that the fork handles hang a few inches below the styrofoam. Then invert an empty soft-drink bottle so that it stands on its open mouth, and spin the assembly like a top on the bottom of the inverted bottle. Can you guess how much time will pass before it stops spinning and falls over?



From the Book *Science Fun*, by Hyer and Hyer, David McKay, publishers.

What happens and why?

Barring accidents, such as a fork falling out, the assembly should remain in an upright position even when it has stopped spinning.

Actually, the question asked here is a trick; it helps keep your attention focused on the wrong thing. Perhaps a more suitable question would be worded, "Why doesn't the assembly fall over like a top when it stops spinning?" In any case, the answer to this question involves the location of the assembly's weight, which is below the point on which the assembly spins. This is true because the fork handles are heavier than the styrofoam and the combined weight of the two fork handles is beneath the balancing point. Most of the assembly's weight is therefore pulling straight down.

If the handles of the two forks did not hang below the styrofoam, and specially below the point of the pencil or nail, the balance would not exist in this manner. Try changing the position of the forks so that their handles are not below the point on which they balance and see what happens.

Why not prepare this assembly and then spin it as a friend watches. And for added fun, ask him how long he thinks the assembly will remain standing, so that you can observe his surprise when it doesn't fall.

A top falls over because its weight is above the point on which it spins. Can you see how a top is different?



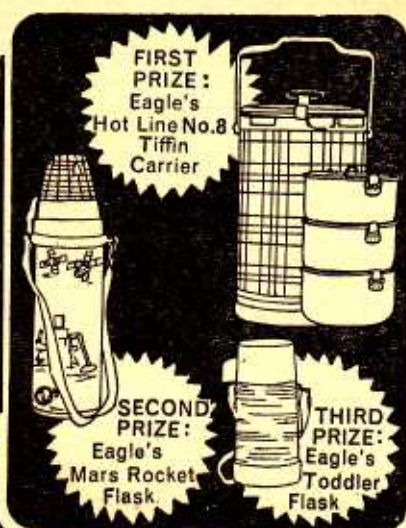
sunshine— EAGLE FLASK QUIZ CONTEST



POLAND

- I. How does Poland get its name?
- II. How did World War II change the map of Poland?
- III. a) Is Poland an Iron Curtain country?
b) What does the "Iron Curtain" imply?
- IV. What factors make Poland different from other East European satellites of the U.S.S.R.?
- V. a) Why were the coalminers and shipyard workers on strike, recently?
b) Were their demands met?
- VI. Why were the Polish strikes of so much concern to other East European countries like Czechoslovakia and Hungary?
- VII. Name 3 Poles famous for their achievements in:
a) Science b) Music c) Religion
- VIII. State the correct answer
 - 1) The majority of Poles are: **Jewish, Muslims, Catholics, Communists, Protestants.**
 - 2) Poland's most important river is: the **Danube, Volga, Rhine, Vistula, Moldau.**
 - 3) The national dance of Poland is: the **Waltz, Sarabande, Mazurka, Polka, Gavotte.**
 - 4) Poland's currency is: the **pfennig, rouble, franc, zloty, krona.**
 - 5) Poland's chief mineral resource is: **iron ore, tin, coal, copper, zinc**
 - 6) Poland's famous pianist-statesman was: **Rubinstein, Pilsudski, Paderewski, Menuhin, Tchaikovsky.**

Send your answers to these questions on a separate sheet together with the coupon. Three lucky all-correct winners get Eagle Flasks. Upto 4 points will be awarded on merit to the rest of the winners.



SUNSHINE-EAGLE FLASK CONTEST

Name: _____

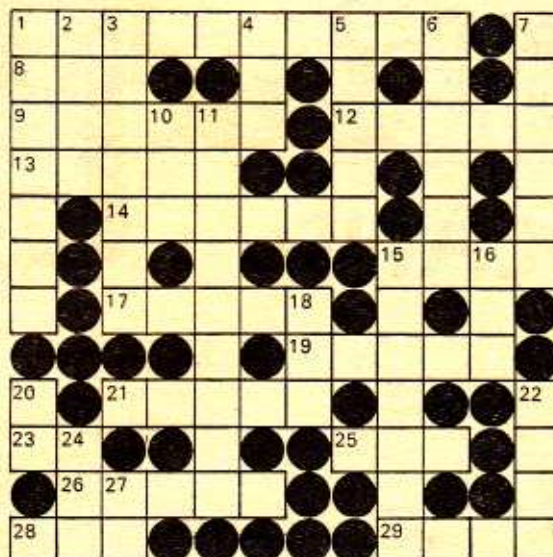
S.R. No.: _____

Address: _____

Last Date: Nov. 10, 1980

by Dr. V. Phaneendhrudu

Crossword



CLUES ACROSS

1. Extra (10)
8. A female rabbit (3)
9. How loud a sound is (6)
12. A machine that can move (5)
13. To rise from (5)
14. Quiet and kind (6)
15. Strong wish to do (4)
17. A big wild cat (5)
19. A very narrow street (5)
21. Dry stalks of corn (5)
23. A pronoun (2)
25. A playing card with one spot (3)
26. A female fox (5)
28. A wild animal's lair (3)
29. To shout (4)

CLUES DOWN

1. To move forward (7)
2. Open it to get into (4)
3. To please very much (7)
4. Water that has frozen (3)
5. Don't lose yours (5)
6. Hard work (6)
7. Bulls and cows (6)
10. To treat in a specified way (3)
11. A kind of small zoo (9)
15. Not lucky (7)
16. Cheerful (3)
18. Not cooked (3)
20. Before noon (1,1)
22. To make a long sad cry (4)
24. The first woman (3)
27. Not out (2)

Puzzles and Pastimes

WHAT'S THE WORD?

Clue: All the words begin with **cat**.

1. Cat———or a waterfall
2. Cat———or take hold of
3. Cat———or oxen
4. Cat———or a church
5. Cat———or a moth lava

'OUR' GAME

Here is a word game that you can play with your friends. All the words end in **our**.

1. ———our is a place for ships
2. ———our lives next door
3. ———our is useful in wars
4. ———our is another word for room
5. ———our is strength
6. ———our is used by bakers

—sent by **Farida N. Bhagat 5893/8**
(2 Points)

TONGUE

TWISTERS



She says she's sewing snowy sheets.

—sent by **Mohan Dutt 10774**

Fanny Finch
fried five floundering fish
for Francis' father.

—sent by **Arup Basu 4121/3**

1. What is proverbially said about

- | | |
|----------------------|-----------------|
| a) a little learning | e) actions |
| b) honesty | f) a bad excuse |
| c) every dog | g) all roads |
| d) empty vessels | h) silence |



Do You Know?

2. Can you think of words containing the letters **CRE** either at the beginning or in the middle or at the end, meaning:

- (a) an area of land
- (b) holy
- (c) a belief
- (d) to enlarge
- (e) a fold in a garment
- (f) wholesale slaughter
- (g) neither very good nor very bad
- (h) something that holds two pieces of wood together
- (i) prudent
- (j) a substance much used in building today?

(All Answers on p. 34)

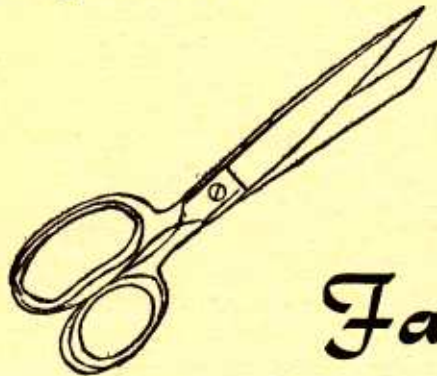


REVERSE IT

$$23 + 9 = 32$$

See how the digits of twenty-three are reversed when you add nine. What other two-figure numbers can you add nine to and reverse their digits?

Make



Fabric Pictures

You can make delightful pictures for your house or to give as gifts just by using odd pieces of fabric. You can use different textures of material like cotton, corduroy, net, flannel, chiffon, felt, etc.

Here are some ideas which may help: Grey flannel (from an old pant or skirt) is handy for a circus elephant, Blue or grey net gives the transparent effect of water, Brown corduroy makes a ploughing field, Grey chiffon is lovely for fleecy clouds.

To make the picture you will need: Some fabric pieces, and an assortment of beads, buttons, wool, cellophane, sequins, shells, ribbon, lace, thread, etc.

You can either

- a) Make a clear drawing from which you can trace the shapes and then pin the tracing to the selected material.
- b) Cut out simple shapes in newspaper and use these instead of tracings.
- c) Cut out bold shapes straight away from the materials and then add the details.

Now you can stick everything on to cardboard (or other stiff paper) or you can sew everything on to a piece of material. Later this can be given a stiff backing. If you are sewing your picture, you may like to add details with stitches like: blanket stitch for bricks, stem stitch for a bird's tail, etc.

If you have used stitches and the materials have creased, iron the picture carefully on the wrong side.

FABRIC PICTURE CONTEST

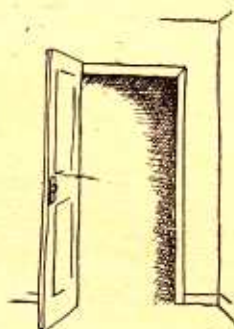
Choose any poem that you like and make a picture to illustrate it using the technique given on this page.

Upto 8 points will be awarded.

Nov. 10, 1980

(Remember to mention your Sr. No.)

Don't Slam That Door



May I help?" asked a somewhat hesitant voice. "That looks interesting." Rehana looked up from the display she was arranging for the school fair and saw Dipti, the new girl who had started school only the week before.

"No, thanks," Rehana said abruptly. She knew how she wanted the display to look and didn't want any outsider tampering with it.

If Rehana had seen the hurt look on Dipti's face, she might have had second thoughts. Even though Rehana didn't need help, she could have refused Dipti's offer more graciously. Besides, Rehana had slammed the door on what might have become a fine friendship. Dipti was eager to make friends and take part in the activities of her new school. After this, she decided never again to try making friends with Rehana.

Milon, too, slammed the door on a happy relationship with his little brother Sandip. One afternoon while he was struggling with a particularly complicated maths problem, Sandip came home with his good news.

"Guess what, Milon!" Sandip shouted proudly. "I'm chosen on the school's Junior Football Team. Somit is almost as good as me, but do you know why the coach picked me? Want to hear what he said?"

"Oh, don't bother me now. Can't you see I'm busy," snapped Milon. He didn't even lift his head from his book.

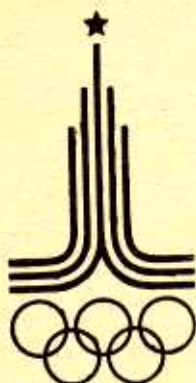
All the enthusiasm and happiness drained out of Sandip. He wanted so much for his older brother, whom he secretly admired, to pay attention to him.

Milon had once more slammed the door of communication, and it would not be long before Sandip stopped sharing his good news with Milon.

Some of the finest friendships we can make are those within our own family. If you have to slam the door on a younger brother or sister, at times, do so softly and tactfully. The same chatterbox who gets on your nerves today may one day become your most understanding friend.

There are other doors that we often slam, like Prema who continually slams the door on responsibility. Recently, she refused to be Class Treasurer; she had constantly refused to take part in a social service project that was organized by the local community; she won't participate in the local fund-raising for handicapped children. Prema has numerous excuses. She does not have the time. It would mean a lot of extra work. She is sure she could not do it anyway.

But all Prema's excuses boil down to the fact that she does not want to accept responsibility. That is probably why she spends most of her time bored and unsure of herself. She avoids every experience that can make her life more interesting.



OLYMPICS



Answers To

SUNSHINE-EAGLE FLASK QUIZ CONTEST

(July 1980)

- I. a) How did the name 'Olympics' originate?
b) When was the first recorded Olympics held?
c) Have they been held regularly since then?
d) Baron Pierre de Coubertin's name is closely linked with the Olympics. Why?**

a) No one knows exactly when the Olympic Games began. The earliest records go back more than 2500 years. They show that the ancient Games were held in a sacred valley in Greece. The valley was named "Olympia," and so the Games were called the Olympics.

The ancient Greeks felt it was important to develop both the mind and the body. The Olympic Games were athletic contests. But they were also part of a religious festival. And at first, only Greeks took part. Then later, athletes from other countries joined the contests.

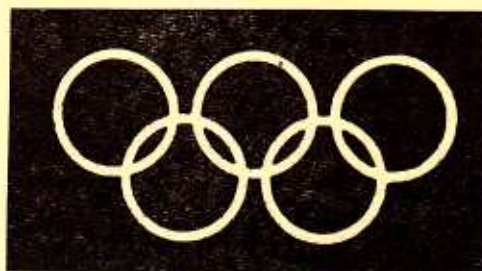
b) In 776 B.C. Historians believe the games were started hundreds of years earlier, but no one is sure of the exact date.

c) No. They were abolished in the year 394 A. D. by decree of Emperor Theodosius.

d) The revival of the Olympic games was entirely the work of Baron Pierre de Coubertin. In 1888 he took a trip to Olympia and there he dreamed great dreams of beginning a world

competition in various sports based on the ancient idea of the Olympics. The result of his efforts is that the modern Olympics started on April 6, 1896.

- II. a) What do the 5 rings on the Olympic Flag mean? b) What is the Olympic motto?
c) What does the Olympic flame symbolize?**



a) They were originally meant to symbolize the continents Asia, Australia, Europe, North America and South America. Broadly, they symbolize international friendship.

b) "Citius, Altius, Fortius". It is the Latin for "Swifter, Higher, Stronger".

c) It is a symbol of peace and friendship. It is lit from a flame that never goes out—on Mt. Olympus in Greece, the birthplace of the Games. Ships and relay runners carry the flame all the way to the current Olympic stadium.

III. How did the Marathon race get its name?

In Greece over 2,500 years ago, the mighty Persian King, Darius I, arranged his enormous army at a place called Marathon, about 25 miles from Athens. The Athenians, being greatly outnumbered, thought it wise to seek the help of the Spartans, their neighbours. So they sent the swiftest runner amongst them, Pheidippides, to run to Sparta, give them the news of the attack and ask them to come to help.

Pheidippides was proud of the honour given him by his motherland, and realized that if he was late in delivering the message and bringing back help, his country would go into the enemy's hands. So he ran and ran, never even pausing for breath or for a drink, till he panted into the Spartan Council, delivered his message and sought help. The Spartans immediately accepted the invitation to fight and started making preparations to go to Marathon.

But Pheidippides' work was not over. He had to take this good news back to Athens. So he started on his long run back. The good news made the Athenians happy and they started thinking in terms of offense. Till then they had only been preparing to save the city from an attack, but now they decided to attack the Persians at Marathon and drive them back.

So the next morning, without losing time, the Athenians gave a piercing war-cry and flew at the Persians, who, in spite of their large number, were massacred and driven out of Greece. This happened even before the Spartans arrived at the place! So the war ended, but not the story of Pheidippides.

The Athenians decided that Pheidippides be given the honour of being the first one to give the victorious news to the Athenian citizens at home. So Pheidippides was again on his run. This time the distance was 32 Kilometres (8 kilometres less than the present Marathon

Race length). The jubilant Athenians gave him a rousing reception when they heard his message. But the rejoicing was short-lived, for after delivering his news, the hero of the war fell exhausted and died of fatigue. A good soldier's deed was done. His country was saved.

When the Olympic Games were revived in 1896, the long-distance Marathon Race was added to the features to commemorate Pheidippides' heroic run.

IV. Besides the Moscow Olympics have there been any other Olympics in 1980?

The winter Olympics were held earlier this year in Lake Placid, N. York State. Skating, Skiing, ice hockey are some of the events held. The Winter Olympics became a regular feature since 1924. They are always held in a mountainous country with plenty of snow.

V. Here are some Olympic heroes. At which Olympics and in what sport did they excel?

1. Mark Spitz
2. Wilma Rudolf
3. Shane Gould
4. Lasse Viren.



Mark Spitz was the "wonder boy", the champion swimmer at the 1972 Munich Olympics. He won four individual and three team gold medals. In all the seven events he set new world records! He was then just 22.

over



Wilma Rudolf won 3 gold medals in the Rome Olympics in 1960. She covered the 100 metres dash in the Olympic and world record time of 11.00 sec.



Shane Gould, Australia's "superchamp" in swimming won 5 medals in the 1972 Munich Olympics. She won 3 gold, 1 silver and 1 bronze. It was the largest number of medals won by a woman swimmer in a single Olympiad. She created new records in 200 and 400 metres, Freestyle and the 200 hundred metres medley.

Lasse Viren was the distance-running star of the 1976 Montreal Olympics. In a spectacular performance, he surged to victory in the 10,000 metres joining Paavo Nurmi and Emile Zatopek as the only men to win this harrowing event in two successive Olympics. He also successfully defended his 5,000 metre title, achieving a two-event repeat that no one has yet managed.

VI. a) Match the Olympic Sportsman with his Sport. b) From which country did each hail?

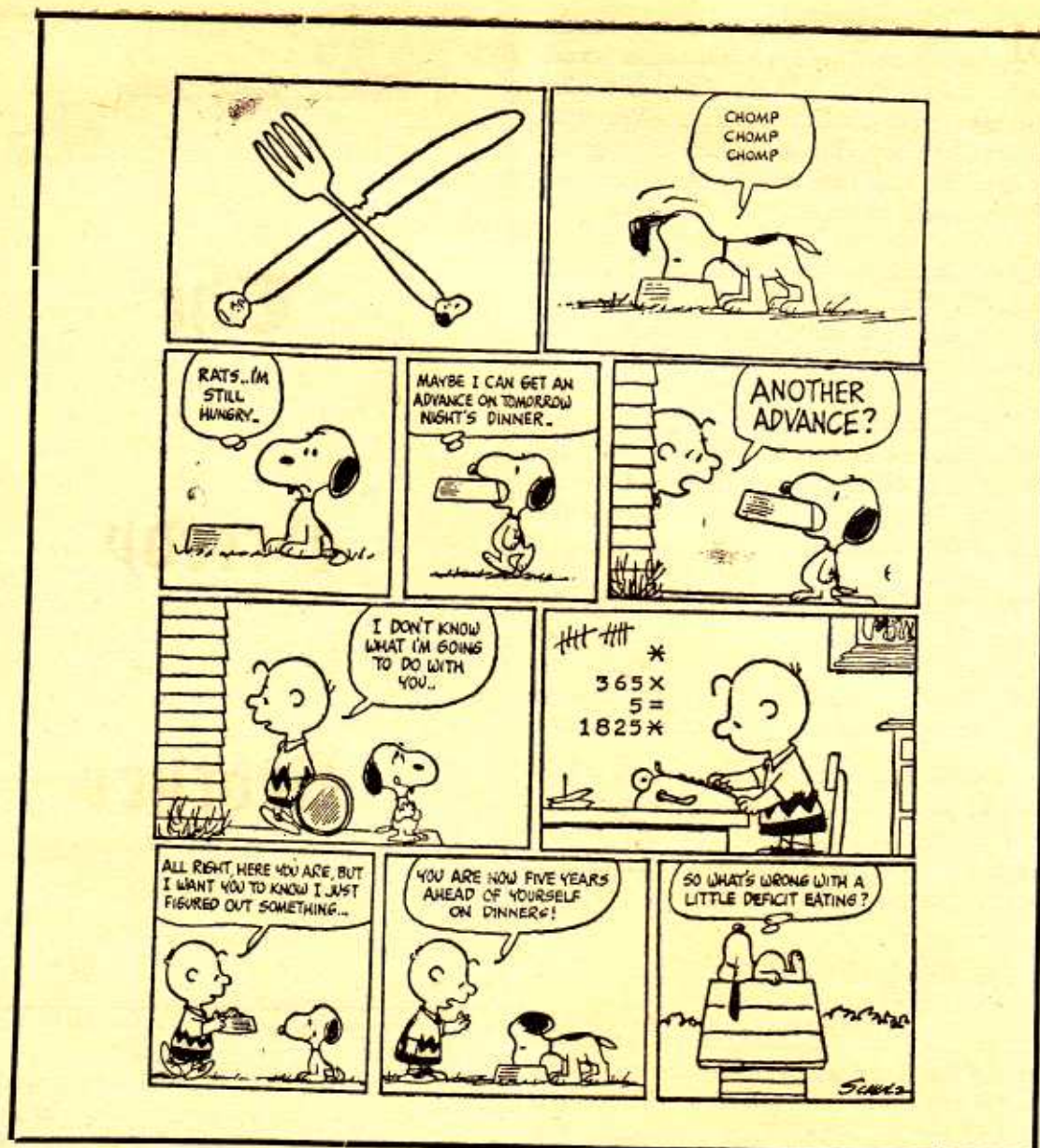
| Sportsman | Sport |
|------------------------|------------------|
| 1. Paavo Nurmi | Track & Field |
| 2. Kornelia Ender | Triple Jump |
| 3. Jim Thorpe | Distance running |
| 4. Fanny Blankers-Koen | Swimming |
| 5. John Weismuller | Shot Put |
| 6. Alberto Juantorena | Swimming |
| 7. Viktor Saneev | Track & Field |
| 8. Udo Beyer | Track & Field |

a & b) 1. **Paavo Nurmi**—Distance running, Finland; 2. **Kornelia Ender**—Swimming, E. Germany; 3. **Jim Thorpe**—Track and field, U.S.A.; 4. **Fanny Blankers-Koen**—Track and Field, Netherlands; 5. **John Weismuller**—Swimming, U.S.A.; 6. **Alberto Juantorena**—Track & Field, Cuba; 7. **Viktor Saneev**—Triple Jump, U.S.S.R.; 8. **Udo Beyer**—Shot Put, E. Germany.

VII. a) Name the major countries that have boycotted the Olympics b) Why have they done so? c) Is there an alternate sports meet for these countries?

a) U.S.A., Canada, Mexico, W. Germany, France, Italy, Sweden, Israel, Egypt, Japan, China, Nigeria, Kenya, Portugal, Brazil, Colombia, Indonesia, Thailand, Pakistan and many others.

25



(Olympics)

b) President Carter of the U.S.A. first asked the U.S. Olympic Committee to boycott the Games and then persuaded many other countries that this would be an effective way to dramatise the world's dismay over the Soviet invasion of Afghanistan.

c) International Games were being planned in California in August, to give an opportunity to athletes who were training for the Moscow Olympics to display their skill. However, these Games may not come off, since they are very difficult to organize.



Many years ago there were two farmer brothers, and they lived in the same house. Summer had begun, and the time for sowing the high-growing wheat had come. The little brother had no grain, and asked the big one to lend him some, and the big one ordered his wife to give it to him.

But this bad woman did not like her little brother-in-law, so first she took the grain, put it in a large pot and cooked it until it was done.

Now of course he knew nothing about this, and sowed his field with the grain; and since the grain had been cooked, it did not sprout. Only a single grain of seed had escaped the pot; so only a single sprout shot up.

The little brother was hard-working; he watered and hoed the sprout all day long. And the sprout grew mightily, like a tree, and an ear of wheat sprang up out of it like a canopy, large enough to shade half an acre of ground.

In the fall the wheat was ripe. Then the little brother took his axe and chopped it down. But no sooner had the wheat fallen to the ground, than an enormous bird came rushing down, took the wheat in his beak and flew away.

The little brother ran after him as far as the shore of the sea.

Then the great bird turned to him and spoke to him just like a human being, saying: "What is this one ear worth to you? East of the sea is the Isle of Gold and Silver. I will carry you across. There you may take whatever you want in payment, and you can become very rich."

The little brother was satisfied, and climbed on the bird's back, and the bird told him to close his eyes. So he only heard the air whistling past his ears, as though he were travelling through a strong wind, and beneath him the roar and surge of flood and waves. Suddenly

A Chinese Fairy Tale

The Greedy Brother

the bird settled down on a rock: "Here we are!" he said.

Then the little brother opened up his eyes, and lo! even in the darkness, on all sides he saw nothing but the radiance and shimmer of all sorts of silver and golden objects. He took about a dozen of the little things, and hid them in his breast.

"Have you enough?" asked the bird.

"Yes, I have enough," he replied.

"That is well," answered the bird, "Ask for little, and you shall not want."

Then the bird once more took him up, and carried him back home.



After this the little brother bought himself a good piece of ground with his objects of gold and silver, and in the course of time he became quite rich.

But his brother was jealous of him, and said to him harshly: "I am sure you went out one night and stole some money!"

So the little one told him the whole truth of the matter, whereupon the big brother talked the story over with his wife. "Can't I do the same?" asked he.

"Nothing easier," said the wife. "I will just cook grain again and keep back one little seed from the pot, just as it happened before.

Then you will sow it, and we will see what happens."

No sooner said than done. And sure enough a single sprout shot up, and sure enough, the sprout bore a single ear of wheat, and when harvest time came around, the great bird came and carried it off in his beak. The big brother was pleased, and ran after him; and the bird said the same thing he had said before, and carried the big brother to the island. There the big brother saw the gold and silver heaped up everywhere. The largest pieces were like hills, the small ones were like bricks, and the real tiny ones were like grains of gold and silver sand shining in the dark.

He went mad with greed. He wailed because he knew no way to carry the heaps. Wildly he bent down and snatched up as many pieces of gold and silver as possible.

The bird said: "Now you have enough! Too much is not good."

"Wait a little longer," said the big brother. "Do not be in such a hurry! I must find a way to carry a few more pieces!"

Again the great bird told him to hurry. "The sun will rise in a moment," said he, "and here in the Isle of Silver the sun is so hot it burns people up like paper."

"Wait just a little while longer!" said the big brother. But at that very moment the red sun broke through the clouds with a tremendous glare. The bird flew into the sea, stretching out both his wings, and beating the water with them to escape the heat. But the greedy brother was burned and shriveled up by the sun.

When the big brother failed to come home, his wife said to the little brother: "Well, you'd better marry me; you need someone to take care of you."

"No thanks," said the little brother. "I can take care of myself—and anyway I don't like the way you cook grain."

which particular group they are. What I can tell you is that I was able to switch on the concealed hijack signal. London should know what has happened to us, though I was unable to report my course or position, as the hijackers saw that I did not use the normal radio transmission system. Now, there are a number of administrative arrangements to be put in hand . . ."

"Just one minute, Captain," one of the passengers interrupted. "I presume that the hijackers transmitted certain demands to your control before forbidding you to use your transmission system? Just what are these demands, and what reply did you receive?"

"I received no demands to transmit."

A second passenger jumped up. "But that's ridiculous! They must have made demands! Otherwise how will we get out of here?" He spoke angrily. "And where are we, anyway?" He sat down again, mopping his brow and staring about him as a hubbub of talk broke out again. It died away as Captain Chisholm held up his hand. "I can't answer your first question, but I can answer the second exactly. We are beached on the east coast of Pattani province of Thailand, about 46 miles from the north-eastern corner of Malaya."

"Near Malaya!" This time the hubbub of talk and expostulation was louder, and the Captain held up his hand again. "Our job is to get organized and make ourselves as comfortable and secure as we can until the civil authorities reach us and arrange our release, as I'm sure they will. . ."

"I wouldn't bet on it," muttered the second man, but stopped and looked away as the Captain's eye rested on him.

"...and arrange our release," he repeated coldly. "The crew and I will see that certain arrangements are made and we'd be glad of your full co-operation." Quickly he outlined the need to ration water and food and to organize the use of galley and washrooms, and to regulate sleeping arrangements. Finally he

asked the passengers to group themselves by families and languages, for ease of control during possible emergencies. I also suggest that all those with watches synchronize them to Bangkok time, as that is what the local authorities will use. It is one hour behind Hong Kong time, and I make it now . . ." he stood for a moment watching the second hand sweep round . . . "twelve twenty-seven exactly." He waited while watches were adjusted, then went on: "The next thing is to organize the seating. We may," he added calmly, "be here for some time."

With the injured lying on the three rows of seats nearest the open door, he placed the cabin staff in the next two rows, and then the two children. Seeing Jason watching, he said: "Were you looking after them?"

"Just reading to them a bit."

"You O.K. to carry on? It would help a lot."

"Sure." Jason nodded. "I'll stay with them."

"Good lad!" The Captain moved on, placing the passengers by families in three big groups, with the co-pilot, flight engineer and navigator in charge of one each. That done, he had a word with the senior steward and soon there came sounds of activity from the galley as lunch was prepared.

In the meantime Jason joined the queue for the wash-rooms, and when his turn arrived he tidied himself and washed his face and hands—only to find that this wash-room, the first of the three after washrooms, had run out of paper towels. With his face wet and soapy, water dripping down from his eyebrows, he groped about for the supplies he knew must be kept somewhere in one of the cabinets. With his eyes tight shut, his senses seemed somehow keener, and he noticed a faint yet sharp scent—one he at first assumed to be disinfectant. But what puzzled him as he groped about was its source; it seemed to be percolating through the aircraft bulkhead, and this struck him as ludicrous. Smells didn't penetrate metal! By now he had located the spare

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Points Winners

(June 1980)

SUNSHINE-EAGLE FLASK QUIZ HISTORY

1st Prize: JENNIFER CARVALHO, 9446/8, Matheran

2nd Prize: SANDIP DAS RAY, 4585/54, Berhampore

3rd Prize: SURESH GOPINATH, 6188, Fertilizer City, A. P.

4 Points: Vijayanta Kapil 5807, Vinay Khandelwal 9475, Nandini Ganguly 4585/23, Kh. Yusuf Hasan 10348, Lolita Lewis 2934/103, Prakash Peres 9663, Milani Chatterjee 8756.

3 Points: Debashis Bandopadhyay 6620/216, Lavita D'Mello 9446/2, K. Ravi 10350, Pawan Biyani 5810, Pradnya Kelkar 3290/1, Piyush Dey 4585/26, Geeta Dhingra 10758, Lira Meneses 9446/15, Rajshree Gopalan 6298, Parvez Ahmed 10303, Gauri Mankekar 6331, Christopher D'Souza 10087, Nini Jacob 9446/17, Sandip Dey 4585/53, Debra Madeira 9446/1, Jayanta Chakrabarty 10264.

2 Points: Gargi Guha 4585/51, M. Vasmi Abidi 10225, Rohit Sanghvi 10081, Mohan Dutt 10774, Swati Bajpai 2934/34, Avnish Kumar 6408, Suvasree Banerjee 4585/60, Malini Panchapagesan 10720, Manoj G. Dasani 7799/63, C. Shiv Ram Das 5785, Jenny D'Silva 10780, Ravinder K. Pandita 5885, Lavita Sequeira 2934/46, Nagini Ram 6268/3, Ivor D'Souza 3018/2, Veena Gurnani 3278, Rohini Anand 10630, Shilpa Gupta 2934/10, Niby V. Thomas 10660.

1 Point: Glory Riley 10878, Sunil Shroff 977/2, Aninda Das 10180, Vidya Pereira 2934/12, Rajib Roy 4585/49, Sanjay Routh 9249, Hina B. Patel 10882, Renuka Nair 2934/51, Astrid Fernandes 4775/9, Jayanta Baral 4585/45, Juliet D'Souza 2934/93, K. Anuruth Kumar 10408, C. R. Rajesh 10222, Swati Ray 3290/77, Ali Akbar Taherally 10859, Jayanta Chakrabarty 10727.

SUNSHINE-CAMEL COLOUR CONTEST

1st Prize: SHIBASHIS ACHARYA, Calcutta

2nd Prize: SHAKTI PRASANNA CHAND, Bhubaneshwar

3rd Prize: DEEPAK DAS, Jamshedpur

5 Consolation Prizes

Peu Sur, Durgapur; Pulak Mukherjee, Poona; Prisca Pereira, Atul; Mohan Dutt, Calcutta; Sameer Kashyap, Ahmedabad.

10 Certificates

Srimati Roy, Cuttack; Amrita Mishra, Cuttack; Juliet D'Souza, Bombay; C. Shiv Ram Das, Karimnagar; Navanita Borgohain, Dibrugarh; Seema S. Shetty, Bombay; Neeta C. Patel, Mount Abu; Niranjana R. Kotwal, Pune; Nimesh S. Mehta, Bular; Karim Patel, Panchgani.

5 SUNSHINE Consolation Prizes

Panchal A. Sarodaman, Ahmedabad; Alex V. Thomas, Orissa; Maran Manikavasayam, Purulia; Sandeep Marwaha, New Delhi; Bina Mistry, Bombay.

"It was so cold where we were," boasted the Arctic explorer, "that the candle froze and we couldn't blow it out."

"That's nothing," said his rival. "Where we were the words came out of our mouths in pieces of ice, and we had to fry them to see what we were talking about."

★ ★ ★

"I'm dead tired. I ran all over town today trying to find a book."

"What's the name of the book?"

"How to Take Life Easy."

★ ★ ★



Mother took Puraza to his first concert. The conductor was leading the orchestra and directing the soprano soloist as well. Puraza was greatly interested.

"Mummy, why is that man shaking his stick at the lady?" he asked.

"Hush, he is not shaking his stick at her."

"Then what is she screaming for?"

★ ★ ★

Would you like to send **FREE** copies of **SUNSHINE** to your friends or cousins? Send us their names and addresses. We will mail them a copy free of charge.



"Sonny," said mother to the youngster who had returned from a party, "Are you sure you didn't ask Mrs. Thomas for a second piece of cake?"

"No, mother," replied Sonny coolly, "I only asked for a recipe, so that you could make some like it, and she gave me two more pieces of her own accord"

★ ★ ★

Farmer: I've never seen such a season. My corn isn't an inch high!

Neighbour: An inch? Why the sparrows have to kneel down to eat mine."

★ ★ ★

"Your methods of cultivation are hopelessly out of date," said the young agricultural college graduate to the old farmer. "Why, I'd be surprised if you got even ten pounds of apples from that tree."

"So would I," replied the farmer. "It's a pear tree."

★ ★ ★

"Your house is on fire," shouted a passing motorist to a thick-bearded mountaineer.

"I know it, sir" nodded the mountaineer.

"Then why aren't you doing something about it?" cried the excited stranger.

"I am," drawled the mountaineer. "Ever since the fire started, I've been praying for rain."

tissues and he wiped and dried his face and, his curiosity aroused, examined the wall behind the cabinet. When he put his hand against it he realized that it was not the heavy metal of a bulkhead, but merely thin sheeting covered with a plastic trim of grained leatherette—and the sharp scent drifted in from a barely distinguishable vertical seam, like the join of a panel.

A discreet tap on the door reminded him that he had now been in the washroom for several minutes and that others were waiting. He quickly finished drying his hands and face and left—but that false panel and the unfamiliar sharp scent behind it intrigued him, and he determined to have a closer look at it later on.

It was now very warm inside the aircraft, and the reflected glare from the sea struck in at them through the windows. Jason mopped his face. How long could they go on like this?

A little later the stewardess brought round and handed to each passenger an elliptical white tablet. "Salt tablets; please swallow with a sip of water."

"But this will make me thirsty," protested one passenger.

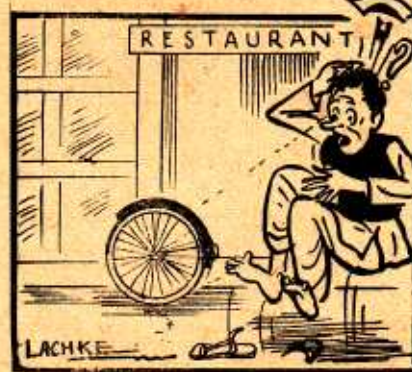
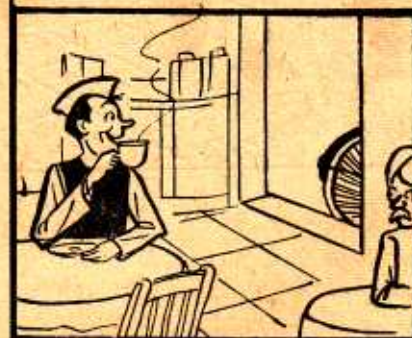
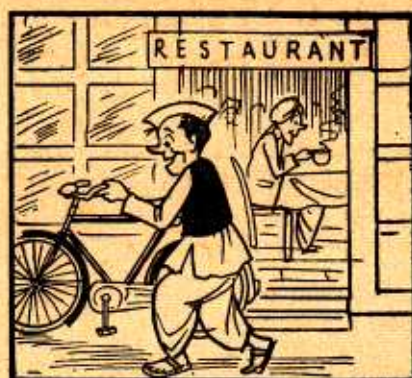
"It will relieve your thirst, Sir—it's very important. Salt loss causes heat-stroke."

"No, no." The passenger handed it back. "I do not believe in such patent medicines." He mopped his face and neck. "See? I am overheated already!"

With a resigned smile the stewardess moved along and soon reached Jason. "Give the children half a tablet each—and will you see that they take it? It'll make them feel much better." It was Sue. "I've taken mine, I promise you!"

"All right." Jason took his doubtfully; surely the salt would only increase his thirst! But he swallowed it obediently and, to his surprise, the vague discomfort that had oppressed him for the last half-hour began to disappear. "Here, you two," he ordered, "this'll make you

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feel better." He dissolved one tablet in a cup of water and made them drink half each. His surge of relief as the flush on their foreheads began to lessen surprised him; he hadn't realized how concerned he had been for them. Then it struck him how concerned his own parents must be. They'd be worried sick; and the two children's parents, lying injured in hospital in Hong Kong, how would they feel? It was at this moment that he felt his own fears overtaken by anger and by a determination to do something, anything, to help them all out of this. But what?

(to be continued)

Every responsibility presents a challenge. The only way we can find out if we are capable of doing something is by giving it a try. Slamming the door on responsibility is like closing the door on opportunity. Look around at the successful people you know. They are where they are because they were willing to accept the responsibilities that go with the job.

Opportunities are constantly knocking at the door. Don't slam the door and hide behind it. The next time you have the chance to make a new friend, to accept responsibility, to take advantage of learning something worthwhile, be sure not to slam that door!

ANSWERS TO PUZZLES & PASTIMES

DO YOU KNOW?

1. a. A little learning is a dangerous thing b) Honesty is the best policy c) Every dog has his day. d) Empty vessels make the most sound e) Actions speak louder than words f) A bad excuse is better than none g) All roads lead to Rome h) Silence gives consent (There is also: 'Speech is silvern, silence is golden'.)
2. a. Acre b. Sacred c. Creed d. Increase e. Crease f. Massacre g. Mediocre h. Screw i. Discreet j. Concrete

REVERSE IT

12, 34, 45, 67, 78, 89 are all the other two-figure numbers that reverse when you add 9.

ANSWERS TO CROSSWORD

ACROSS

1. Additional 8. Doe 9. Volume 12. Robot 13. Arise 14. Gentle 15. Urge 17. Tiger 19. Alley 21. Straw 23. Me 25. Ace 26. Vixen 28. Den 29. Yell

DOWN

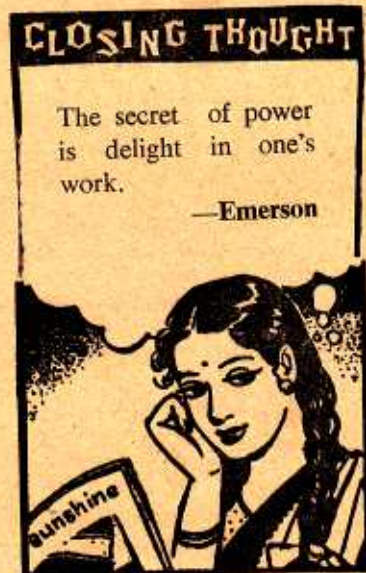
1. Advance 2. Door 3. Delight 4. Ice 5. Nerve 6. Labour 7. Cattle 10. Use 11. Menagerie 15. Unlucky 16. Gay 18. Raw 20. A.M. 22. Wail 24. Eve 27. In

WHAT'S THE WORD?

1. Cataract 2. Catch 3. Cattle 4. Cathedral 5. Caterpillar

'OUR' GAME

1. Harbour 2. Neighbour 3. Armour 4. Parlour 5. Valour 6. Flour 7. Colour.



The secret of power
is delight in one's
work.

—Emerson